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A  
**CATALOGUE**  
OF THE  
VALUABLE COLLECTION OF  
***P A I N T I N G S,***  
BY  
ANCIENT AND MODERN MASTERS,  
OF  
SIR THOMAS LAWRENCE,  
LATE  
**President of the Royal Academy, Deceased :**

COMPRISING

*Highly interesting Specimens of the talent of Sir Joshua Reynolds, Wilson, Barrett, West, Fuseli, Opie, Cosway, Westall, Thomson, Owen, Howard, Sir George Beaumont, Jackson, Wilkie, Turner, Etty, Danby, Bonington, and Sir Thomas Lawrence ;*

ALSO OF CELEBRATED

**ITALIAN, FLEMISH, AND DUTCH MASTERS,**

Particularly a Pieta by Raffaello, from the Orleans Gallery ; a Charity by the same, from the Borghese Palace ; Christ driving the Money Changers out of the Temple, by Marcello Venusti—also from the Borghese ; a grand Bacchanalian Festival by Giorgione ; a Fresco, and a fine Cabinet Specimen by P. Veronese ; the Nativity by Parmegiano, a beautiful Gem from the collection of Count Fries ; the Wife of Potiphar accusing Joseph, a brilliant chef-d'œuvre ; and Bathsheba, by Rembrandt, &c. &c., and various others :

WHICH (BY ORDER OF THE EXECUTOR)

**Will be Sold by Auction,**

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**BY MR. CHRISTIE,**

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AT HIS GREAT ROOM,

8, KING STREET, ST. JAMES'S SQUARE,

***On SATURDAY, MAY the 15th, 1830,***

AT ONE PRECISELY.

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May be viewed two Days preceding, and Catalogues had at Mr. CHRISTIE's Office,  
8, King Street, St. James's Square.

## CONDITIONS OF SALE.

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- I. The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and resold.
- II. No Person to advance less than 1*s.*—above Five Pounds, 2*s.* 6*d.*—and so on in proportion.
- III. The Purchasers to give in their Names and places of Abode, and to pay down 5*s.* in the Pound, in part of payment of the purchase Money, *if required* ; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.
- IV. The Lots to be taken away, with all Faults, at the Buyers' Expense, within Four Days from the sale.
- V. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no one Lot can on any account be removed during the time of Sale ; and the Money must be absolutely paid on delivery.
- VI. Upon Failure of complying with the above Conditions, the Money deposited in part of Payment shall be forfeited ; all Lots uncleared within the Time aforesaid shall be re-sold by public or private Sale ; and the deficiency (if any) attending such Re-sale, shall be made good by the Defaulter at this Sale.



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# CATALOGUE.

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On **SATURDAY, MAY** the **15th, 1830,**

AT ONE O'CLOCK PRECISELY.

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## PICTURES.

- 1 *Three*—Portrait of Rubens; a damaged Sea-Port; and another
- 1\* *Two*—*Flemish School*.—The Car of Neptune, and a Madonna
- 2 *Two*—*Italian* . . . Ruins; and Architectural, with Figures
- 3 *School of Palma* . . The Holy Family, with Angels
- 4 *Wyck*. . . . . A Hunting Scene
- 5 *Paulo Veronese* . . A Saint—subject, a sketch
- 6 ————— The Presentation in the Temple, after ditto
- 7 *Two*—A Poetical subject, by Cornelius Van Haerlem; and an old Man's Head, after Rubens
- 8 The Last Judgment; a careful copy from the celebrated picture by Rubens, in the Dusseldorf gallery
- 9 *Two*—View of Windsor Castle, by Moonlight, by *Farrington*; and another, View from nature
- 10 *Two*—A whole-length Portrait of an Officer on Horseback, 1801, by *R. Livesay*; and the Portrait of a Negro-Girl
- 11 The whole-length Portrait of the late Duke of Orleans,—a small spirited copy after Sir Joshua Reynolds
- 12 *Two*—Christ crowned with Thorns—a study; and the Portraits of Titian and a Venetian Senator, after Titian
- 13 *Jackson* . . . . . St. Peter with the Keys
- 14 *Sir Joshua Reynolds*.—His own Portrait, on wood
- 15 *Sir Thomas Lawrence*.—Small half-length Portrait of a Nobleman



- 16 *Two, by ditto* . . . The Interior of a Wood—a masterly sketch from nature; and a small whole-length of George the Third—an early performance of the artist
- 17 *Sir Joshua Reynolds*.—His own Portrait when young
- 18 *Ditto* . . . . . The Nativity—a sketch, for the celebrated window at New College, Oxford
- 19 *Two*—The Fall of Satan, an unfinished sketch in brown, by an unknown artist; and a study of a Dog's Head, by Sir Thomas Lawrence
- 20 *Sir Thomas Lawrence*.—Kemble in the Character of Coriolanus—a sketch
- 21 *Cosway* . . . . . Joseph and Potiphar's Wife, on panel
- 22 *Howard*. . . . . The Angel of Light reproving Satan
- 23 *Macbeth and the Witches*,—a small copy, on wood, from the original by Sir Joshua Reynolds—done for the print
- 24 *Opie* . . . . . The Last Moments of Queen Elizabeth—a sketch
- 25 *Cosway* . . . . . Venus, Cupid, and Adonis—a sketch, on panel
- 26 *Etty* . . . . . A Bacchanalian Scene—a sketch
- 27 *West* . . . . . St. Peter—a study, in chiaro-scuro, on panel
- 28 *Two—Sir Thomas Lawrence*.—The Head of Christ; and a sketch from the play of King Richard III., both unfinished
- 29 *Sir Joshua Reynolds*.—Two Canvasses, containing the artist's various experiments on colours, with his written memoranda, very curious
- 30 *Two*—The Martyrdom of a Female Saint, a sketch, in brown, on board, School of Rubens; and a sketch, in colours, after an Altar-Piece by Paolo Veronese
- 31 *Cosway* . . . . . Venus kissing Cupid,—oval, on board
- 32 *Two*—by ditto, in chiaro-scuro, companions, viz., Adam and Eve reposing, guarded by Angels; and Adam and Eve eating the forbidden Fruit,—on panel
- 33 *Two*—On pasteboard, by an unknown artist; a Scene on the Thames, with a distant View of St. Paul's, and a View of the Horse-guards, with the Canal in St. James's Park
- 34 *Le Thiere* . . . . . Leda and her companion Nymphs, on panel; the original from which the print was engraved
- 34\* *Rotenhaemer* . . . . Diana and Acteon, on copper



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| 42            | 2   | 1  |   | Knapp      |
| 43            | 4   | 1  |   | Carey      |
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## WORKS OF HENRY FUSELI,

*Of whose creative genius and great power as a designer, the late President of the Royal Academy was a warm admirer.*

- 35 A Lady, naked, on a couch; another playing on the harpsichord : length 35 by 28
- 36 A Family Party, an old man asleep, and a youth reading to a young lady : length 36 by  $27\frac{1}{2}$
- 37 The parting of Romeo and Juliet,—a sketch : height 36 by  $28\frac{1}{2}$
- 38 A naked Female on a bed, an old woman looking out at the window : length 36 by  $27\frac{1}{2}$
- 39 Sigfried vanquishing the Sorcerer, lord of an enchanted castle; from a German romance : length 36 by  $27\frac{1}{2}$
- 40 A Lady lamenting over the dead body of her Lover; in the distance monks at their orations. From the same romance, length 36 by  $27\frac{1}{2}$
- 41 Queen Margaret tearing her hair; from Shakspeare : a sketch, length 30 by 25
- 42 Sketch from the Tempest, Ferdinand and his companions throwing themselves from the vessel : length 30 by 25
- 43 The Death of Cardinal Beaufort,—a sketch, engraved : length 30 by 25
- 44 Jealousy, a sketch; height 35 by 27
- 45 A Female in Armour, with a Harp, and in the distance an armed knight on horseback, —from a romance; height 36 by 28
- 46 An Old Sorceress, arresting the progress of a knight on horseback, &c. From a romance. height 36 by 28
- 47 The Erle King; length 50 by 40
- 48 The Death of Cleopatra; height 50 by 40
- 49 A Subject from the Romance of Sigfried, a very beautiful group of nymphs sporting in the air; length 52 by 42
- 50 Another, from the same romance, a female figure recumbent on a bed; height 50 by 40
- 51 Satan on his Throne, from Milton,—a sketch; height 50 by 40
- 52 Paolo and Francesca in the Whirlwind,—from Dante; height 103 by 63
- 53 The Death of Œdipus; length 63 by 58
- 53\* Satan exploring Chaos—from Milton



53\*\*Hercules menacing Pluto

54 The Portrait of H. Fuseli, Esq., by Sir Thomas Lawrence; half length, the bust only finished

## VARIOUS.

- 55 A copy, in small, of the celebrated Entombment of Christ, by Michaelangelo da Caravaggio at Rome; height 34 by 24
- 56 *Two*—An Indian leading a horse, length 36 by 28; and a Village Merry-making, after Teniers, length 49 by 36
- 57 A richly coloured Landscape, with pastoral figures, after Titian; length 54 by 44: a very fine copy
- 58 Charles the First on Horseback, after Vandyck; height 50 by 40
- 59 *Two*—Leda, after Michaelangiolo, length 62 by 42; and Christ before Pilate, after Andrea Schiavone, length 61 by 53
- 60 *Cosway* . . . . . Venus and Cupid, oval, in wood; 30 by 24 $\frac{3}{4}$
- 61 *Four*, by *Owen* . . . A Madonna and Child, unfinished; the Portrait of a lady, half-length; the Portrait of a bishop; and the Portrait of a Gentleman
- 62 *Sir Joshua Reynolds*.—St. Peter; height 50 by 40
- 63 Venice, seated in glory, after Paolo Veronese, from the original in the ceiling of the Great Hall of Council at Venice; height 52 by 36
- 64 *Raffaelle (after)* . . Cupid and the three Goddesses, from the fresco in the little Farnese Palace at Rome; a masterly copy, on canvass, height 39 $\frac{1}{2}$  by 30
- 65 *School of Raffaelle* . Jupiter kissing Cupid, from another fresco by Raffaelle, in the same palace; on slate, height 21 by 20 $\frac{1}{4}$
- 66 *Stanfield* . . . . A View of Tiger Island, in China
- 67 *Two*—A small whole-length Portrait of a Lady, by R. West; and a whole-length of a Boy with a book in his hand. By an unknown artist
- 68 *School of Vandyk* . Small Whole-length of a Lady, in black, seated in a chair, with a child standing by her,—on pasteboard, height 25 by 15 $\frac{1}{2}$

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- 69 *Sir Joshua Reynolds*—Half-length of a Gentleman seated in a chair, height 50 by 40,  
—a richly coloured picture
- 70 *Richard Wilson* . His own Portrait, height 25 by 22
- 71 *Sir Joshua Reynolds*—Portrait of a Lady in a hat and feather, on panel, height 30 by 25
- 72 *Ditto* . . . . . His own Portrait, in an oval ; height 30 by 25
- 73 *Ditto* . . . . . Head of a gentleman ; height  $13\frac{1}{2}$  by 12
- 74 *Sir George Beaumont*—View of the Lake of Albano. On the back is written, “ Sir  
George Beaumont to Sir Thos. Lawrence, July 24th, 1821,  
with his best regards ;” length  $19\frac{1}{2}$  by  $13\frac{1}{2}$
- 75 *Wilkie* . . . . . Small Sketch for his picture of the Reading of the Will,—on  
panel, length  $10\frac{1}{4}$  by  $7\frac{1}{2}$
- 76 The Portrait of Rubens, on panel ; height 27 by 20—by an unknown artist
- 77 *Cowen* . . . . . The Entrance to an Italian Village, a finished study from nature,  
with figures, height  $13\frac{1}{4}$  by 9
- 78 *Ditto* . . . . . The Outside of an Italian Town, a female on her knees before a  
Madonna ; length 16 by  $13\frac{1}{2}$
- 79 *Ditto* . . . . . A Fountain seen through an Arch, a very beautiful study, height  
 $18\frac{1}{4}$  by  $13\frac{1}{2}$
- 80 *Ditto* . . . . . Interior View of an Italian Village ; length 16 by 13
- 81 *Barret?* . . . . . A study of a Plane-tree, from nature ; very spirited,—25 by 17
- 82 *R. Westall* . . . . . Flora, on panel ; 18 by 15
- 83 *Italian.* . . . . Bust of a child, in fresco ; height 15 by 11
- 84 *A German Artist at Rome*—View of the Bay of Naples ; length 24 by 19
- 85 *Ditto* . . . . . View, by moonlight, of the Palace and Colossal Figures at Monte  
Cavallo, taken from the window of the chamber in which Sir  
Thomas Lawrence painted during his stay at Rome : length  
 $53\frac{1}{2}$  by 39
- 86 *Ditto* . . . . . Moonlight View of the Piazza of St. Peter’s, with part of the  
Vatican Palace : same dimensions
- 87 *Bonington* . . . . . “The Turk,” an admired study from nature by this lamented  
young artist :  $15\frac{1}{4}$  by  $12\frac{1}{4}$
- 88 *Gius. Ribera* . . . . The Head of St. Peter—an oval, height 21 by 16

- 89 *Sir Joshua Reynolds*—Head of the celebrated Female Figure bearing a vase of water, in the “Incendio del Borgo,” by Raffaello : height 24 by 18
- 90 *School of Guido* . . . The celebrated St. Michael of Guido—a very delicately executed copy : height 37 by  $27\frac{1}{2}$
- 91 *Bassan.* . . . . Christ bearing his Cross—on panel, height 20 by 16
- 92 *Parmigiano* . . . . The Nativity, one of the most exquisite productions of this graceful artist; the composition well known from the print by Agricola, of Vienna; from the collection by Count Fries—on wood, length  $16\frac{1}{2}$  by  $14\frac{1}{2}$
- 93 *West* . . . . . An old Man seated by the Couch of a sleeping Infant, perhaps intended for Samuel and Eli—a very beautiful study in chiaroscuro : length 26 by 22, on canvass
- 94 . . . . . The Entombment of Christ, in chiaroscuro, after Parmigiano,—on wood,  $9\frac{3}{4}$  by  $7\frac{1}{2}$
- 95 *Luca Giordano* . . . Jupiter and Semele,—a very masterly study : on paper, pasted on board, 20 by 15
- 96 *Paolo Veronese* . . . Mars and Venus, with Cupid holding his horse—a very beautiful cabinet specimen of the artist,  $18\frac{1}{4}$  square
- 97 *Bassan.* . . . . The Rich Man and Lazarus, a fine specimen of Venetian colouring;  $25\frac{1}{2}$  by  $17\frac{1}{4}$
- 98 *Lodovico Lana?* . . . A Bacchanalian Festival; length 64 by 43 : a very richly coloured picture
- 99 *Thomson* . . . . . The Io of Correggio, after the original in the Imperial collection at Vienna : height 64 by 29
- 100 *Thomson* . . . . . Ganymede, after the picture by Correggio, in the same collection: height 64 by 29
- 101 . . . . . A Figure from the Last Judgment of Michelangiolo, the size of the original
- 102 *Sir Joshua Reynolds*—The Portrait of Himself, seated at his easel : height 30 by 25
- 103 *Ditto* . . . . . Portrait of a Lady, in an attitude expressive of meditation; landscape background : length 41 by 36, richly coloured
- 104 *Ditto* . . . . . Portrait of a Lady, half length—Contemplation: height 56 by 44
- 105 *Ditto* . . . . . A Landscape, with cattle and figures; length 50 by 40

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| 109   | 24   | 13 | 6 | Washburn |
| 110   | 24   | 1  |   | Washburn |
| 111   | 14   | 6  | 6 | Galena   |
| 112   | 151  | 3  | . | Galena   |
| 113   | 20   | 10 | 6 | Galena   |
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- 106 *Ditto* . . . . . The Portrait, whole-length, of Mr. Barker, the celebrated engineer, seated at a table; in the Artist's finest manner. Over the table is thrown a carpet, in the painting of which this great master has shewn how easy it would have been for him to produce those deceptive imitations of the appearances of inanimate objects, so much admired in the works of the Dutch painters, had he not considered such 'tours de force,' as he states in his lectures, to be beneath the dignity of his art.
- 107 *Moroni* . . . . . The Portrait of Titian,—16 inches by 11, upon parchment, pasted on canvas. It is painted with great clearness of manner, and in perfect preservation
- 108 *Rembrandt, or his school*—Christ and the Samaritan Woman at the Well,—on wood, 25½ by 19; a very fine picture
- 109 *Albert Durer* . . . The Portrait of himself, very highly finished,—on board, 23 by 17½. The originality of this picture seems doubtful
- 110 *Tintoretto* . . . . Tarquin and Lucretia; a richly coloured picture, on canvas, 39 by 33½
- 111 *Murillo* . . . . . The Stoning of St. Stephen; a masterly sketch, presented to Sir Thomas Lawrence by Mr. Francillon, by whom it was ascribed to Lodovico Cigoli—on canvass, 27¼ by 20
- 112 *Ludovico Caracci* . The Madonna and Child; a very beautiful copy from the celebrated picture by Coreggio, now in the National Gallery
- 113 *Lorenzo Sabattini* . The Presentation in the Temple; on panel, which is cracked, 25¾ by 27¾; a very fine picture
- 114 *Paolo Veronese* . . Venus at her Toilette, viewing herself in a mirror—a very richly coloured picture, height 63 by 47½
- 115 *Danby* . . . . . Sunset at Sea, after a Storm, with distressed Mariners on a raft
- 116 *Giorgione* . . . . A Bacchanalian Festival; an extensive composition, with fine landscape back-ground, coloured with great vigour—length 66 by 56
- 117 *Turner* . . . . . A Canal Scene, with Barges; from the collection of Sir John Leicester

- 118 *Etty* . . . . Pandora ; length 44 by 35
- 119 *Rubens*. . . . Plenty and Commerce ; length 64 by 53
- 120 *Rembrandt* . . . . Bathsheba, bathing ; one of the artist's most finished pictures ; has been several times engraved ; length 29 by  $21\frac{1}{2}$
- 121 *Paolo Veronese* . . Venus supported in the Air by Cupids ; an octagon, in fresco, removed from a ceiling, and in perfect preservation—diameter 7 feet
- 122 *Marcello Venusti*, from a design of *Michelangiolo*—Christ driving the Money-changers out of the Temple ; an extensive composition, with rich architectural back-ground ; the whole exquisitely finished : on wood—height 23 by  $15\frac{1}{2}$ . From the Borghese palace
- 123 *Hans Memmelinck*, of Bruges—The Death of the Virgin. An admirable specimen of the high finishing and splendid colouring of the ancient Flemish school. A former possessor appears to have attributed it, we think erroneously, to Martin Schongaver. On panel— $15\frac{1}{2}$  by 14
- 124 *Raffaelle* . . . . . Charity. From the Borghese palace ; an undoubted specimen of this great artist ; on wood—height  $11\frac{3}{4}$  by  $7\frac{1}{4}$  ; with the print
- 125 *Raffaelle* . . . . . The dead body of Christ on the lap of the Virgin ; with St. John, Mary Magdalen, Joseph of Arimathea, and Nicodemus ; from the Orleans Collection : on wood, length 11 by 9. This little picture, with two others, representing Christ praying on the mount, and bearing his cross, originally ornamented the step of an altar-piece, which was painted by Raffaelle for a convent of nuns, shortly, it is believed, before he was called to Rome. They afterwards made part of the collection of the Queen of Sweden, after whose death they were purchased with the rest of her collection by the Duke of Orleans
- 126 *Rembrandt* . . . . The Wife of Potiphar accusing Joseph ; a picture of great expression, and inimitable for its brilliancy of colouring, and power of effect, height 44 by  $34\frac{1}{2}$



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| 118 | 110  | 3  |   | Stone   |
| 119 | 136  | 10 |   | Walls   |
| 120 | 127  | 10 |   | Windows |
| 121 | 28   | 1  |   | Roofing |
| 122 | 220  | 10 |   | Closets |
| 123 | 4    | 11 |   | Roofing |
| 124 | 224  | 3  |   | Stone   |
| 125 | 131  | 3  |   | Stone   |
| 126 | 548  | 10 |   | Stone   |

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